

PROFESSOR COCKERELL'S LECTURES ON ARCHITECTURE.

THE sixth and last lecture of the course included remarks upon the probable duration of the mediæval styles, and the greater principle of vitality in the classical, or trabeated system, and the advantages of the latter for municipal purposes, the aid afforded to the trabeated system by the use of iron, also the merits of the Grecian and Roman styles contrasted, and the value of the works of Vitruvius. The lecture had also much interesting matter on the subject of the ancient mausoleum, referring particularly to that at Halicarnassus, the marbles of which are now almost certified to be those which have recently been deposited in the British Museum. The illustrative drawings included several restorations of the mausoleum, of other mausolea, and different buildings in Italy and England, amongst them elevations of the towers of Bow Church and St. Bride's, intended to form part of a work by Mr. Clayton, illustrative of the architecture of Sir Christopher Wren.

The professor said that in previous lectures, the mediæval style had been considered, and it had been allowed that no style was so well suited for religious purposes. There was no doubt of its duration for a period, and we might, out of it, produce many new combinations, but it had not been attempted to apply it to municipal purposes. Whilst the arcuated system was well adapted for religious purposes, the trabeated should be retained for municipal buildings. We had now such facilities in the use of iron, and other materials, that the trabeated system had advantages which it had not had previously. Granite could be polished as it never had been since the world began.

In the course of some remarks upon Grecian and Roman architecture, and the influence of classical tastes, he said that we had overlooked the application of the Grecian style to times and usages different to our own; we had rejected the arch, and the rich inheritance of 300 years of the architecture of Italy. One of the mistakes into which we had at the same time fallen, was executing in bas-relief, the front of the Grecian temple in systyle, with windows between, whilst by the masters of "the revival," as Palladio, a wider system of intercolumniation was seen to be requisite, where windows had to be inserted. The more artistic arrangement had been adopted in Lord Spencer's house, in the Green Park, by Mr. Vardy. In superimposed orders, the Romans had seen the propriety of treating them in combination, and diminishing them regularly; whilst, in modern works, they had no reference to each other, as might be seen in the wings of Buckingham Palace.—In referring to the debt which architecture owed to the Greeks, he said that we had never yet equalled that people, and were never likely to do so. In all their devices for optical illusion, as in the "scamilli impares," we noticed an emanation from the exquisite artist. Concerning the Romans, and their use of the arch, he said that they united that feature, in an admirable manner, with the trabeated system. The Romans were, at first, the Puritans of the ancient world—they were architect-engineers. The value of the Roman baths had been felt in every later style of architecture: it was to those structures that the architects of the middle ages were indebted for some of the most striking features of their buildings. Their value was felt by the Adams; and the architects of "the revival" discovered in them many of those inventions which we admire in their buildings.—He recommended that much attention should be paid to the architects of "the revival"—noticing Brunelleschi, Bramante, and some of those who succeeded them. The work of Serlio penetrated to all parts of Europe, and, lastly, was published in England, with Dutch plates. Vignola was the inventor of a new cornice used in St. Paul's Cathedral, and also of the method of entasis which is now so well known. The French had always followed Vignola as a master, whilst we had taken Palladio. Palladio invented the arrangement of order and subordinate order, so striking a feature in the basilica of Vincenza, of which the professor exhibited an effective drawing. Palladio was probably the earliest master who

united two stories in one order, although Michaelangelo, in the capitol, may possibly have practised this arrangement earlier. San Micheli had followed a peculiar method, using very large windows, and yet preserving a remarkable solidity, and his buildings might afford to us a hint worth taking: in Italy they excluded the light, whilst we were glad to court the sun's rays. If it were allowed by the laws of the academy, which would not permit him even to speak well of the living, not even to say what was good of them, he might describe in the same manner many arrangements by contemporary architects.

After some remarks upon the examination of ancient monuments, and the value of travel, he passed to the consideration of mausolea. Certainly, at no distant period, invention would be on the stretch as regards these interesting buildings, and the study of such ancient monuments was elevating to the mind of the architect. But there was great difficulty in gaining the forms from the descriptions of authors only, and the study required very peculiar qualifications. Quatremere de Quincy had been in error in ascribing the earliest restorations of the mausoleum to Politi and de Caylus, for Wren had made a design for a restoration, given in the "Parentalia," at least fifty years before. The examination of these marbles had been a matter of extreme danger; so much so, that when an order from the Sublime Porte was produced by a traveller, to be admitted to the fort where many of the marbles were placed, it was not unusual for the Aga to say that he had no orders to let him go out again. The building had been described by Vitruvius, and by other authors. The subject of mausolea was interesting, because tombs were more splendid, or more enduring than temples themselves. The funeral pyre of Hephæstion, the friend of Alexander, described by Diodorus, was, in plan, a square of about the length of the Colosseum, and is considered to have cost not less than 2,325,000*l.* sterling.

The professor then described the different restorations of the mausoleum, including his own. Quatremere de Quincy and de Caylus had made the lower portion solid, whilst Sir Christopher Wren had made it open, inserting only the columns which were necessary for support, as in the monument at Mylassa. The professor considered that that structure must have been on the same plan as the mausoleum, and it corresponded, as to the vacuity beneath the pyramid, which it was supposed had covered it, with the accounts of the mausoleum; the restoration he gave had, therefore, been designed by a comparison of the accounts with this monument. Hawksmoor had adopted the design of the mausoleum in the upper part of the tower of St. George's Bloomsbury. The professor also exhibited a drawing of the mausoleum of Augustus, an immense structure, covered with a pyramid on which were planted cypress trees.

The professor concluded his lecture in the following admirable words, which we are glad to give entire.

Having now arrived at the termination of the present course, in which I have endeavoured to lay before you such considerations as I conceived useful to advance your studies and your present pursuits, I have now to recommend your diligent attention to every opportunity of instruction, and your use of every hint that is thrown in your way by every possible means. The architect is especially a curious and observant animal: whatever contributes to use and beauty, from the curtain of a step to the turning of a dome, will arrest his consideration. Taste and judgment are created by observation, by comparison, by selection. The field of this observation should be enlarged and expanded to the utmost. The past, as well as the present, are before us by books, by hints, and by all the senses. We should travel in books—travel in our respective offices—travel in our respective towns—travel in our own land, full of interest as it is. Those elements which made a Vitruvius, or a Wren, are perhaps in a richer abundance amongst us than in their times; all depends upon ourselves.

Finally, in the exercise of that privilege and most profitable faculty of our art and business—criticism—let me recommend you earnestly to use that privilege with candour and ingenuousness, like liberal gentlemen; carefully to dismiss from your habits of mind all captious

ensoriousness, all cold disrespect, when you stand in the presence of works, the fruit of so much cost of mental labour, experience, and material expense. Consider the works of a reputed master with the generosity of the English law—that it is all innocent till it is proved to be guilty. By an ingenuous and confiding reliance upon reputed merit, you will soon learn to discover and appreciate it; and more than this, you will appropriate it—make it your own—part and parcel of yourself—bone of your bone—to the great advantage of your future productions. We should begin by finding the beauties, and end by finding the faults; take the difficult first, and the easy and the vulgar last. In each conspicuous master you will find a conspicuous merit: by a sound, careful, and ingenuous criticism, you will make yourself the depository of those merits. I may truly say that I never was disappointed in this respect; and constantly, in following and tracing a great master, ancient or modern, I have said to myself, "I have grown a cubit since I examined his works."

Now, if we permit the contrary system—that vulgar detraction which is so common, that supercilious scorn—to grow upon us, we utterly lose those advantages; we begin with a disgust which confines us to a superficial appreciation; we skim over it, as unworthy of our notice, and miss, by this empty vanity, the secret which ought to be the object of our search—the jewel which, hidden beneath the surface, will repay our industry and fidelity to labour so largely. It is therefore that I recommend the same temper of mind regarding all the respectable masters and authorities in our art; treat them with habitual respect, as the benefactors of our craft; rightly viewed, they will be found in general harmony with each other. However different the shades, Vitruvius, Sir W. Chambers, Vignola, Palladio, and Sir C. Wren, will not be found to differ materially: they do not give you inventions of their own, but the great results of the previous experience of their age and country. Let not the sceptical detractors of Vitruvius lay hold upon your prejudices; be assured that you will never be safe without him, nor that you can dispense with his rules; nor, if you mean to be an accomplished architect, can you be unacquainted with his writings. Remember that he was respected until the German philologist, Schneider, presumed, in 1807, to attack his Latin, and visit him with scorn, because he did not write like Cicero—for he had something better to do—while Schneider professes and declares utter ignorance of the subject-matter, the art, with which, he says, he will have nothing to do. "I leave his text purified," says he, "for the use of the learned artist." Since Schneider, it has been the fashion to run down Vitruvius, at first called "divine" by Salpitiæ, and respected during 300 years by the best of the moderns.

There never was a time in which this respect for wholesome doctrine and authentic names, and a sound criticism, were more wanted than at present, because the variety of monuments and materials of all countries, ages, and styles, recommended indifferently by the teeming publications of the press to our notice, occasion such a dissipation of mind, and looseness of principles, that we stand like the Babylonians amidst the confusion of tongues, unknowing which to follow, or what to understand.

If allegiance to high principles of art, and the great men who have taught them to us, is once allowed in our minds to be trifled with, there will be no end of our defection from the right path; we shall be the victims of error, caprice, and experiment, and the ridicule of future times; for, remember, that while those who order works are forgotten, our names and our art endure, and fix the blame and praise of our day upon the character of our period of history.

ARCHITECTURAL PREMIUM.—Amongst the prizes advertised by the Royal Manchester Institution, the council offer the Heywood silver medal and 5*l.* in money for the best design for street architecture, with regard to warehouses, shop-fronts, and offices. The prize is limited to architects resident in Manchester, or within a distance not exceeding 50 miles therefrom.